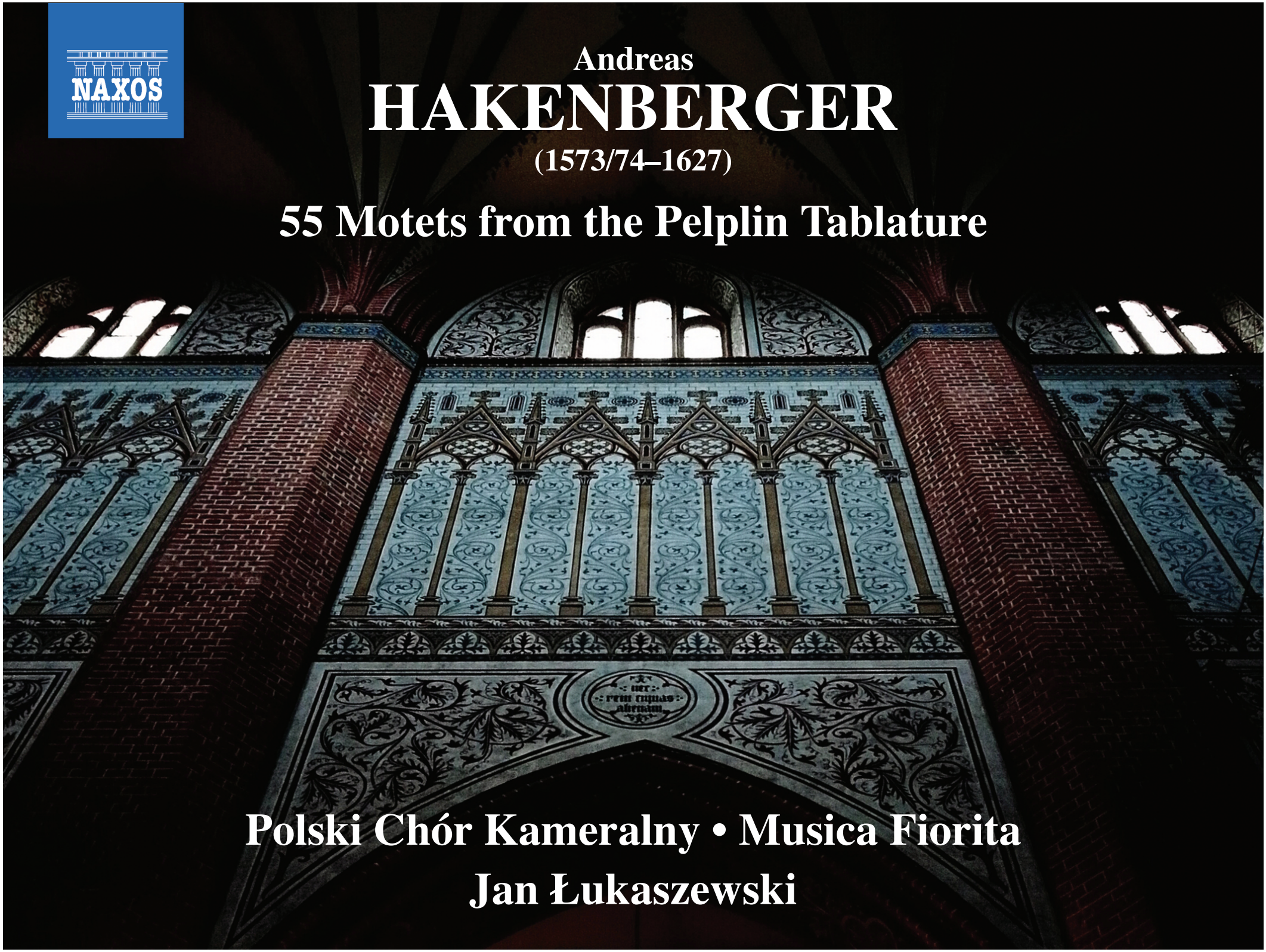
NAXOS
Andreas
HAKENBERGER
(1573/74–1627)
55 Motets from the Pelplin Tablature
Polski Chór Kameralny • Musica Fiorita
Jan Łukaszewski

1	Exsultate Deo, omni tempore à 8	1:55
2	Ad te Domine levavi à 6	2:29
3	Domine quinque talenta, In Communi Confessorum à 8	2:11
4	Vidi speciosam à 12	3:19
5	Hodie Christus natus est, In Nativitate Domini à 12	2:38
6	Angelus ad pastores, De Nativitate Domini à 8	2:18
7	Cantate Domino canticum novum	2:57
8	Verbum caro factum est, De Nativitate Domini et Corpore Christi à 10	2:15
9	Ecce quam bonum, Psalmus 132 à 8	2:21
10	Dulcis Iesu, De Sanctissimo Nomine Iesu à 8	3:23
11	O bone Iesu, De Nomine Iesu à 10	3:30
12	Elegi abiectus à 8	2:47
13	Voce mea ad Dominum clamavi à 6	2:27
14	Exaltabo te Domine à 8	2:13
15	Congratulamini mihi omnes, De Resurrectione Domini à 8	3:10
16	Surgens Iesus, De Resurrectione Christi à 9	2:21
17	Christus resurgens à 10	2:55
18	Ibant apostoli gaudentes, In Communi Apostolorum à 8	2:15
19	Stabunt iusti, In Communi Martyrum à 8	2:05
20	Fulgebunt iusti, De Omnibus Sanctis à 7	2:02
21	Ego flos campi à 9	2:09
22	Nigra sum à 12	2:02
23	Veni dilecte mi à 8	1:58
24	Exsultate iusti à 6	2:30
25	Veni Sancte Spiritus, De Sancto Spiritu à 8	2:38
26	Veni Sancte Spiritus, De Sancto Spiritu à 10	2:49
27	O lux beatissima, De Sancto Spiritu à 10	2:03
28	Spiritus domini, In Festo Pentecostes à 12	2:14
29	Hodie completi sunt, In Festo Pentecostes à 12	2:14
30	O sacrum convivium à 7	2:32
31	Te Deum Patrem, In Festo Sanctissimae Trinitatis à 10	2:03
32	Benedicamus Patrem, De Sanctissima Trinitate à 12	2:32
33	Hodie Simon Petrus, In Festo Sanctorum Petri et Pauli à 8	2:47
34	Portae Ierusalem, In Dedicatione Ecclesiae à 7	3:00
35	Ad te levavi à 9	2:52
36	Bernardus Doctor Incilitus, De Sancto Bernardo Hymnus à 5	5:13
37	Deus qui beatae Annae à 6, De Sancta Anna à 6	2:28
38	Diffusa est gratia, In Communi Virginum à 8	2:11
39	Domine in virtute tua à 9	3:03
40	Cantabo Domino à 8	2:42
41	Gloria tibi Domine à 8	1:11
42	Vulnerasti cor meum à 12	3:09
43	Veni in hortum meum à 8	2:32
44	Osculetur me, De Beata Virgine à 9	2:16
45	Beatus Laurentius, De Sancto Laurentio à 8	2:32
46	Surge, propera à 8	2:21
47	Salve Regina à 8	3:33
48	Beatus vir qui suffert, In Communi unius Martyris à 10	1:53
49	Benedicite Dominum, In Festo Omnium Sanctorum à 10	1:57
50	Beati omnes à 12	2:59
51	Benedicam Dominum à 8	2:55
52	Deus noster refugium à 9	3:16
53	Domine Deus meus à 7	2:15
54	Deus canticum novum à 12	3:13
55	Et exsultavit, Magnificat Sexti Toni à 8	6:14

Andreas Hakenberger (1573/74–1627)

55 Motets from the Pelplin Tablature

Andreas Hakenberger was a musician who spent his entire professional career within the territory of the Crown of the Kingdom of Poland: in Kraków, possibly in Warsaw, and also in Gdańsk. He was born in Pomerania in 1573 or 1574. We do not know where he trained as a musician. From at least 1602, possibly even 1599, he was employed as a singer in the music chapel of the Polish king Sigismund III Vasa. In the court accounts, his name occasionally appears in the group of 'Polish musicians'. In those days, the royal chapel numbered almost 40 musicians, and it was led by the Umbrian-born Asprilio Pacelli, who trained in Rome. Many other Italians also worked in that ensemble, including Vincenzo Bertolusi, Vincenzo Gigli (Lilius), Giulio Osculati, Antonio Patart and Giovanni Valentini. They all composed, and Hakenberger no doubt learned a great deal from them. He made his debut as a composer with the five-part motet *In die magna*, published in the anthology *Melodiae sacrae* (Kraków, 1604), which consisted of motets (some of them polychoral) written by the king's musicians. In later years, the *cori spezzati* technique, which entered the repertoire of the royal chapel thanks to the Italians, became Hakenberger's favourite composition technique.

In June 1607, Hakenberger, a Catholic by confession, applied to Gdańsk City Council for the prestigious post of chapel-master at the Lutheran Church of St Mary's, which had become vacant. He appended to his letter two works attesting to his compositional mastery. For several months, the councillors debated whether to entrust the liturgical music in their city's most important church to a 'papist', but ultimately the artistic arguments prevailed. The councillors were won over by Hakenberger's polychoral output in the Venetian style that was becoming increasingly popular north of the Alps. It was considered that a musician, after all, was not a theologian, so his confession presented no real threat to the congregation, and at the beginning of 1608 the composer was awarded the position. Initially employed for one year, he ultimately remained chapel-master at St Mary's to the end of his life, leading an ensemble of around 20 musicians. He died in 1627 and was buried on 5 June in the Catholic Church of St Nicholas.

Hakenberger's most outstanding works include motets for 6, 7, 8, 9, 10 and 12 parts published in two collections: *Sacri modulorum concentus* (Szczecin, 1615) and *Harmonia sacra* (Frankfurt, 1617). They attest to the composer's links with the Catholic environment. The first collection was dedicated to the Bishop of Włocławek, Wawrzyniec Gembicki, known for his Counter Reformation work aimed at the Lutheran community of Gdańsk. The second print was dedicated to Hakenberger's former employer, the ultra-Catholic king Sigismund III. The texts of most of these motets, however, conformed to both Catholic and Lutheran doctrine, so they were also performed in Gdańsk.

The popularity of this repertoire can be gauged from copies in the *Pelplin Organ Tablature*. That manuscript, containing around 850 works, was prepared during the third and fourth decades of the 17th century for the Cistercian monastery in Pelplin, situated around 50 km south of Gdańsk. Vocal compositions were notated there essentially without any alterations to the original versions, and they also include the full texts. Most of the works from Hakenberger's two printed collections found their way into the *Pelplin Tablature* (53 out of 62). They were not copied from the original collections in a mechanical way: their order was changed, and they were placed individually or in groups in different parts of the tablature. The two Hakenberger works written earliest into this manuscript – *Bernardus Doctor Incilitus* 36 and *Magnificat* 55 – are not known from other sources. It could be that the composer wrote them expressly for the Pelplin Cistercians, who then took an interest in the rest of his output. The present recording contains all the Gdańsk chapel-master's compositions written in the *Pelplin Tablature*.

Few of Hakenberger's motets are for one choir. They include the eight-part *Veni Sancte Spiritus* 25, perhaps his only work to feature the technique of pervading imitation.

His *oeuvre* is dominated by motets written in *cori spezzati* technique. They are scored for two or three choirs, usually in different *chiavette*, and sometimes even clearly contrasted in terms of register, such as the two choirs in *Surgens Iesus* 16 – a high four-part choir and a low five-part choir. The rich tonal colouring obtained through various combinations of vocal parts is further enhanced by the instruments that accompany them. In those days, the use of accompanying instruments, recommended by the composer on the title page of *Harmonia sacra* (‘*qui octoni vocibus non minus instrumentorum quam vocum harmonia, choris et conjunctis et separatis, suaviter concini possunt*’ / ‘which can be sung harmoniously, eight to a part with no less instruments than voices with harmony, chorus, both together and separate’), was the norm, depending of course on the local possibilities. Both of the chapels with which Hakenberger worked had musicians playing on various instruments, including violin, viol, lute, theorbo, cornett, dulcian, trombone and organ. The sound of those instruments undoubtedly shaped the composer’s musical imagination, and he no doubt assumed that they would be used as much as possible in performance. He also obtains colouristic effects through quite intense use of chromaticism, as in *Veni dilecte mi* 23. Hakenberger readily employs a variety of contrasts: setting polyphonic passages with the use of imitation against homophonic passages adhering to *nota contra notam* counterpoint; sections in a duple metre against sections in his favoured triple metre; long, cantilena phrases against short, recitative phrases.

Hakenberger takes most of his texts from the liturgy for the most typical feasts of the year – these are antiphons, responsories and psalms. He uses non-liturgical texts in two Christological works that have parallels in earlier and later European repertoire. The text of *O bone Iesu* 11 is part of the anonymous medieval prayer *Anima Christi*. Here, the composer employs an unusual procedure: his ten-part work for two choirs is a parody of Giovanni Pierluigi da Palestrina’s six-part motet *O bone Iesu*, from 1575. The text of *Dulcis Iesu* 10 is part of a meditation at the feet of Christ on the cross, taken from *Rhytmica oratio ad membra Christi*. Ascribed to the Cistercian abbot Arnulf of Louvain (13th century), it is known today thanks to Dietrich Buxtehude’s cantata cycle *Membra Iesu*, from 1680. The contemplative character of Hakenberger’s setting, dating from more than 60 years earlier, is achieved through a profusion of chromaticism and dissonant suspensions.

The two works by Hakenberger preserved solely in the *Pelplin Tablature*, possibly written specially for the local Cistercians, were scored for *alternatim* performance, with the use of plainsong passages. In the hymn *Bernardus Doctor Incilitus* 36 in the odd-numbered stanzas, the composer gradually increases the volume of sound from five to eight parts. Thanks to the plainsong rendition of the even-numbered stanzas, it becomes clear that the first letters of successive stanzas form an acrostic with the Christian name of St Bernard. In the two-choir *Magnificat sexti toni* 55, Hakenberger sets the even-numbered verses in a simple homophonic way, leaving the odd-numbered verses for plainsong rendition. Where plainsong melodies appear in his other works, they are generally quoted sparingly, usually as incipits alone, as in *Salve Regina* 47. In *Domine in virtute tua* 39, the composer employs a pseudo-plainsong long-note cantus firmus *Domine salvum fac regem*. This is the text of an antiphon performed during royal coronations, and this motet, first published in *Harmonia sacra*, is no doubt a tribute to King Sigismund III.

In Hakenberger’s motets, we find many examples of the use of musical rhetoric, and also illustrative effects. One of his favourite rhetorical devices is a general pause emphasising the meaning of the words that precede it; in the Christmas motet *Verbum caro* 8, to words from the Gospel according to St John, for example, it appears after the words ‘*plenum gratiae*’ (‘full of grace’). A pause is used in a similar way in the Easter motet *Surgens Iesus* 16, after the words ‘*pax vobis*’ (‘peace be with you’). Sometimes used to reflect a cheerful mood is a triple metre, as in *Domine quinque talenta* 3, where it is introduced on the words ‘*intra in gaudium*’ (‘enter into the joy’). This kind of metre holds a similar function in the motet *Surgens Iesus* 16, on the words ‘*gavisi sunt discipuli*’ (‘the disciples rejoiced’). Notions related to direction are reflected in *Ecce quam bonum* 9, where the word ‘*descendit*’ (‘descends’) is illustrated with a falling motif and the words ‘*in montem Sion*’ (‘on mount Sion’) with a rising motif.

Multiple repetitions of passages of text usually serve an illustrative function. The eight-times repeated phrase ‘*da perenne gaudium*’ (‘give joys that never end’) towards the end of *O lux beatissima* 27, the second part of *Veni sancte spiritus* 26, illustrates the notion of joy that is multiplied through the years. In the three-choir *Benedicamus Patrem* 32, the expression ‘*in saecula*’ (‘for ever’) that is repeated several times in each choir emphasises the boundlessness of eternity. The phrase ‘*sonet vox tua*’ (‘your voice resounds’), sung five times like an echo in *Surge, propera* 46, is meant to illustrate the sound of that voice. Onomatopoeic effects appear in the joyous *Exultate Deo* 1, where we hear the sound of the various instruments mentioned in Psalm 80, such as the ‘*tympanum*’ (‘drum’) and ‘*tuba*’ (‘trumpet’).

Although Hakenberger was not an avant-garde composer, that does not diminish the value of his colourful, graceful and vibrant music, which enchants contemporary listeners just as it captivated the councillors of Gdańsk more than four hundred years ago.

Agnieszka Leszczyńska
English translation: John Comber

Polski Chór Kameralny Schola Cantorum Gedanensis

Photo: Michał Mazurkiewicz

The Polski Chór Kameralny Schola Cantorum Gedanensis is a full-time professional chamber choir. It was founded in Gdańsk in 1978 by Ireneusz Łukaszewski, and since 1983 has been under the direction of his brother, Jan Łukaszewski. The choir specialises in variety, performing music from all genres and periods, including Gregorian chant, motets, opera, oratorio, film music, jazz, pop, and modern classical compositions. It has given 620 world premiere performances by composers including Henryk Mikołaj Górecki, Krzysztof Penderecki, Wojciech Kilar, Augustyn Bloch, Krzysztof Meyer, Andrzej Koszewski and Paweł Łukaszewski, and many more who have dedicated compositions to the choir. Polski Chór Kameralny is a frequent guest at renowned international festivals including the Warsaw Autumn, the Ruhr Festival and Tenso Days in Berlin, and it has also released numerous albums and made recordings for broadcast in Poland, Europe and North America, many of which have won prizes such as the Fryderyk Award and the Orphée d'Or. Polski Chór Kameralny prepares around 40 different programmes a year and co-operates with orchestras including the Polish National Radio Symphony Orchestra, the Polish Baltic Philharmonic, the Polish Chamber Philharmonic in Sopot, Sinfonia Varsovia, the Academy of Ancient Music, the Venice Baroque Orchestra, the Akademie für Alte Musik Berlin, and many more, as well as with choral conductors including Eric Ericson, Uwe Gronostay, Frieder Bernius and Stephen Layton, among others. Polski Chór Kameralny also organises its own music festivals, most notably the annual 'Mozartiana' International Festival presenting Mozart's music in various guises, drawing thousands of visitors to the historic city centre of Gdańsk every year. Polski Chór Kameralny is a member of the Tenso European Network, and an institution of culture of the city of Gdańsk.

www.polskichorkameralny.pl

Musica Fiorita

Photo: Susanna Drescher

For over 25 years, the ensemble Musica Fiorita, conducted by Daniela Dolci, has been specialising in the performance of late Renaissance and Baroque music. The ensemble strives to promote the current standards of historically informed performance practice and is committed to remaining true to the original scores while ensuring lively performances. The ensemble members come from across the world, speaking many different languages, and yet they are unified by the language of music through their studies at the Schola Cantorum Basiliensis in Basle. Here, they not only shape their artistry, but are also encouraged to engage in research and discovery in order to broaden their horizons and promote self-development. Musica Fiorita, with its balanced mix of vocal and instrumental music and the contrast between sacred and secular music, achieves the concept of variety embodied by the early and late Baroque. The performance of selected chamber music is staged, as it once was, as a social event. Church music lives, on the other hand, on simplicity, poetry and deepness. With its instrumental and vocal virtuosity the ensemble could be described as 'refreshingly authentic'.

www.musicafiorita.ch

Daniela Dolci

Photo: Pierre Hadorn

The harpsichordist and leader of the ensemble Musica Fiorita, Daniela Dolci (a native of Sicily), studied early music at the Schola Cantorum Basiliensis in Basle, specialising in historical keyboard instruments. Subsequently she went to Amsterdam for further training with Gustav Leonhardt. Her main focus – inspired by her work with Jesper B Christensen – is historical basso continuo practice, based on 17th and 18th century sources. Her activities include concerts, tours, opera performances, studio productions for TV and radio as well as studio recordings, together with her ensemble and with renowned artists. Daniela Dolci gives great importance to education: she lectures on female composers and on historically informed performance practice and gives masterclasses on basso continuo and ensemble practice. In 2006 she was awarded the honour of 'peace ambassador through music' by the honorary citizens of Chiquitos, Bolivia. In 2008 she was awarded the Cavaliere dell'Ordine della Stella della Solidarietà Italiana by the Italian Republic in appreciation of her efforts to promote Italian culture abroad. In 2010 she was awarded the Hans Roth Prize in Bolivia.

www.musicafiorita.ch

Jan Łukaszewski

Photo: Renata Dąbrowska

Jan Łukaszewski is one of Europe's most accomplished choral music specialists. He is conductor and director of the Polski Chór Kameralny. He is much in demand as a guest conductor and has cooperated with ensembles including the Polish National Radio Orchestra in Katowice, the Akademie für Alte Musik Berlin, the Academy of Ancient Music, and the Venice Baroque Orchestra. His main artistic interests lie in the fields of Romantic and contemporary music, conducting a large number of premiere performances. Łukaszewski holds a doctoral degree from the Academy of Music in Kraków and he is a professor of the arts. He regularly receives invitations to hold masterclasses and seminars for choral conductors worldwide, and frequently appears on the adjudication panels of international choral competitions. He has made many recordings for Polish Radio (over 750 works), Dutch Radio, Sender Freies Berlin, Bayerischer Rundfunk, Südwestrundfunk and Westdeutscher Rundfunk, and for Polish and German Television, as well as numerous albums. He is founder and director of the hugely popular annual International Mozart Festival 'Mozartiana' in Gdańsk which attracts thousands of visitors every year.

www.polskichorkameralny.pl

Andreas Hakenberger spent his entire professional career within the territory of the Crown of the Kingdom of Poland, remaining for 20 years as chapel-master at the Lutheran Church of St Mary's in Gdańsk. Here he wrote his most outstanding works, a sequence of important motets written in *cori spezzati*, or polychoral technique. The rich tonal colouring obtained through the combinations of vocal parts is enhanced by the variety of the accompanying instrumentation. With astute use of imitation and rhetorical pauses, Hakenberger's music emerges as richly colourful, graceful and vibrant.

GDAŃSK city of freedom

Andreas
HAKENBERGER
(1573/74–1627)

dwójka POLSKIE RADIO

55 Motets from the Pelplin Tablature

World Premiere Recording

Polski Chór Kameralny
Schola Cantorum Gedanensis

Polski Chór Kameralny
(Polish Chamber Choir)
Musica Fiorita
Jan Łukaszewski

NATIONAL CENTRE FOR CULTURE POLAND

A detailed track list can be found inside the booklet.
The Latin sung texts can be accessed at www.naxos.com/libretti/573743.htm
Recorded: 18–28 September 2013 at the Sanctuary of the Visitation of the Blessed Virgin Mary, Krosno, Poland • A co-production with Polish Radio
Producer: Polski Chór Kameralny Schola Cantorum Gedanensis
Recording and mastering: Lech Dudzik and Julita Emanuiłow • Booklet notes: Agnieszka Leszczyńska
Publisher: Akademische Druck- u. Verlagsanstalt Graz (ADEVA) / PWN Polish Scientific Publishers Warszawa Poland • Edition: Antiquitates Musicae in Polonia vol. IX The Pelplin Tabulature Choral Compositions. Transcriptions of Andreas Hakenberger's Works by Jan Węcowski
Cover photo: *Pelplin Cathedral* by Krzysztof Janczewski